

Let's Take This Outside

developing models for locative narrative



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Submitted as folio of creative work and thesis for the degree of Doctor of Creative Arts. 2011.

CERTIFICATE OF AUTHORSHIP/ORIGINALITY

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree except as fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

Chris Caines – August 2011

A handwritten signature in blue ink, appearing to be 'CC' followed by a horizontal line and a dot.

Acknowledgments

There are many people who have collaborated with and assisted me in producing the projects, the text and the ideas that make up this DCA thesis and to all of them I am exceedingly grateful. Firstly to my two supervisors, Ross Gibson and Paul Ashton who have given invaluable advice and guidance. Early on in the candidacy Ross described my research approach during the discussion that followed my Assessment presentation as working with 'all the windows open' which is a phrase I've held on to throughout the rest of the process. Paul provided an inspiring exemplar through his own locative history research practice and in many ways deepened and made more rigorous the historical turn my practice has taken.

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All other omissions, errors and mistakes remain, humbly, my own.

Abstract

Locative Media while relatively newly distinct as an artform has a rich hybrid history that threads together elements of literature, performance art, experimental cinema and the artform(s) previously known as new media. Equally it contains influences from the development of mobile telephony and portable media playback devices and the cultures that surround the use and rapid technical transformation of those technologies. All this in the context of shifting ideas around the meaning of place and history particularly as lived at daily street level.

The works presented for this thesis in combination with this text represent a long ongoing research trajectory exploring the development of models of poetic narrative in locative media. Using keys ideas from semiotics, expanded cinema and urban geography it uses a portfolio of works across many forms to examine how the combination of media and location create narrative.

The Contents of the DVD

The DVD contains documentation, development material and self contained works as follows:

- a) Three short video works. **Flight Recorder** (2005), **Flags of Convenience** (2009) and **Mathematics** (2010)
- b) Documentation of three Locative Works and two developmental pieces. **Go This Way** (2004), **iWall** (2006), **Thumb Candy** (2007) and **Orbital** (2010)
- c) Documentation and selected source material from five Live AV performances. **Supernatural** (2004), **Homepage** (2007), **Sound of Failure** (2008), **The Field** (2009), **Headwater** (2010).

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- a) **Introduction:** A description of the genesis of the research inquiry and the questions that were formulated. Brief outline of the broad territories to be covered and explored as well as a description of the research approach and methodology within the framework of this Creative Doctorate. **Page 10.**

- b) **Background and Approach:** Here I will describe two broad areas. Firstly the current state and context of the field of practice including a history of relevant locative media trends and related media arts aesthetic traditions. Secondly the related subjects of the development of my own creative practice in the field that forms the basis of the works presented here and my research approach in the making of those works. **Page 19.**

- c) **Locative Media, Mobile Cultures and Installation:** Detailed description and discussion of presented locative media works produced as well research into cultures of mobile media usage in an online documentary. Also focusing on the development and presentation of locative hybrid installation works in galleries, public spaces and vehicles. **Page 73.**

- d) **Video and Performance Works:** Detailed description and discussion of presented film and performance and sound works produced. **Page 98.**

- e) **Endings, Reflections, Futures:** Discussion from a broader perspective of the projects presented, wider implications for other fields and artforms. Future developments and projects discussed as well as further research questions arising and a summary of developments. **Page 114.**

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